A Vision for the Arts In the NWT

Recommendations Submitted by the
NWT Arts Strategy Advisory Panel

December 2002

December 18, 2002

Mssrs. Antoine and Ootes,
Government of the NWT

It is with great pride and enthusiasm that the NWT Arts Strategy Advisory Panel is submitting *A Vision for the Arts in the NWT*, our report on the strategic direction and vision for arts in the NWT.

We have responded to the challenge you set forth when you appointed our 12-member Panel, by guiding the strategy development process with clarity of purpose and energy in order to identify and explore the full potential of the arts sector. We have heard from a broad cross-section of the NWT population in all regions, and formulated recommendations that respond to those concerns and ideas.

We are proposing a framework for supporting the arts sector that includes the variety of stakeholders involved, with common objectives for strengthening and sustaining the arts in the Northwest Territories.

We wish to take this opportunity to thank you for your foresight in identifying the need for a clear arts strategy for the Northwest Territories, as well as your support and financial contribution.

We look forward to the Government of the Northwest Territories developing an action plan based on the recommendations in this report. Given the wide range of talent, creativity, and enthusiasm we encountered during our consultations, we have good reason for optimism about increased opportunities for the health and growth of the creative arts and cultural industries here in the NWT. Appropriate Government of the Northwest Territories support can play a significant role in fostering and developing the many talents and opportunities we have in the Northwest Territories.

Sincerely,

Suzan Marie
Yellowknife, NT

Sonny MacDonald
Fort Smith, NT

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Acknowledgements

The NWT Arts Strategy Advisory Panel acknowledges with gratitude the participation of the many stakeholders who contributed to the development of this Strategy and the generous financial and administrative support of the GNWT.

During the consultation process, the Panel called on the assistance of many regional representatives to assist with organizing, promotion and participation in the meetings that were conducted in the five regions of the NWT.

Panel Members

The NWT Arts Strategy Advisory Panel was representative of the territory's five regions and included a cross-section of the arts community and GNWT representatives. GNWT program staff provided support and Secretariat services.

Co-Chairs

Suzan Marie	BushTea Resources, Yellowknife
Sonny MacDonald	Chair, NWT Arts Council, Fort Smith

Panel Members

John C. Colford *substituted by,*	Manager, Resource Development, RWED, Yellowknife
Kevin MacLellan	Renewable Resource Investment Development Officer, RWED, Yellowknife
Gail Hodder *substituted by,*	Artistic Director, Great Northern Arts Festival, Inuvik
Darrin White	Executive Director, Great Northern Arts Festival, Inuvik
Eva Hope	Manager, Acho Dene Native Crafts, Fort Liard
Fred E. Koe	President and CEO, NWT Development Corporation, Yellowknife
Ben Nind	Artist/Director, Stuck in a Snowbank Productions, Yellowknife and Toronto
Martina T'Seleie	Arts and Crafts Coordinator, RWED, Norman Wells
Glenn Wadsworth	Manager, Northern Images, Yellowknife

Panel Secretariat

Boris Atamanenko	Manager Community Programs, Culture, Heritage and Languages, ECE, Yellowknife
Richard Provan *substituted by,*	Manager, Investment, Investment and Economic Development, RWED, Yellowknife
Garry Singer	Assistant Director, Investment and Economic Analysis, RWED, Yellowknife

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Acronyms

AFA	Alberta Foundation for the Arts
ECE	Department of Education, Culture and Employment
GNAFS	Great Northern Arts Festival Society
GNWT	Government of the Northwest Territories
NAFF	National Aboriginal Achievement Foundation
NWT	Northwest Territories
RWED	Department of Resources, Wildlife and Economic Development
TASSS	The Artists of the South Slave Society
TWA	Territorial Writers Association
WAMP	Western Arctic Moving Pictures

Common Terms

Art	Art is an expression in the visual, literary and performing media through the use of individual skills and creativity.
Arts Sector	The arts sector comprises artists, art organizations, various levels of government and the private sector.
Community	The Community includes municipal governments and local and regional Aboriginal governments as well as the general population as a whole.
Cultural industries	Cultural industries include the commercial aspects of arts and crafts, including art galleries, sound recording studios, filmmaking and book publishing. The arts sector includes artists, art organizations, various levels of government and the private sector.

The Panel developed a series of definitions for the arts sector and cultural industries. These definitions are found in Appendix D.

Introduction

> *"A strategy to develop creative arts industries in the NWT needs to focus on sharing, be courageous, and demonstrate a real belief in the value of creative endeavours."*
>
> *Strategy Participant*

The arts community represents a vital segment of the economic, social and cultural fabric of the Northwest Territories. Human expression and creation through art embraces and engages every community and spans all ages, genders, languages and cultures. The Division of the Territories in 1999 created an opportunity for the NWT to define a new direction and forge a unique arts identity that builds on and showcases our strong and diverse cultural history and potential.

To facilitate the development of an Arts Strategy, the NWT Arts Strategy Advisory Panel (the Panel) was established in early 2002. This was a cooperative undertaking by the GNWT Departments of Resources, Wildlife and Economic Development (RWED) and Education, Culture and Employment (ECE) and the arts communities throughout the NWT.

The Panel was made up of representatives from the private and public sectors and non-government organizations from across the NWT and was given the challenge and responsibility of guiding the strategy development and consultation process and make recommendations to the Minister of RWED and the Minister of ECE who collectively share the mandate for the creative arts and cultural industries.

The Panel's work and recommendations as presented are intended to recognize the value of creative endeavours and expand opportunities for emerging and experienced artists to strengthen skill development and expand markets through partnerships and increased government support and services.

Panel Mission Statement

The following mission statement guided the Panel during their work:

> *The Panel will develop a strategy that will coordinate and guide the activities of RWED and ECE in support of a healthy and thriving creative arts community and cultural industries sector.*

The Importance of Art

"Artists are the heart and soul of the community."
Strategy Participant

Art and artistic endeavours are important from a social, cultural and economic perspective. The process and act of expression, creation and production of art celebrates, preserves and transmits culture. This is a valuable benefit that cannot be measured in financial terms. However, the successful implementation of the arts strategy will assist in the development of a strong cultural industry.

A healthy and thriving arts and cultural industries sector in the NWT will provide meaningful employment to residents in every community who would otherwise have limited opportunities to participate in the wage economy.

Art Facts

A scan of statistics from various sources, illustrates the importance of art in the national, provincial and territorial context:

- In Canada, over 670,000 people are employed in the arts and cultural industries, contributing nearly $22 billion to the Canadian economy;
- The broadly defined cultural sector in Canada employs nearly twice as many people as traditional resource-based sectors such as agriculture, forestry and mining combined;
- In October 2002, the Saskatchewan Arts Board reported on provincial data collected for the purpose of comparing the funding levels of provincial arts councils on a per capita basis. It was found that Quebec spends the most money on arts on a per capita basis at nearly $8 per capita. Nova Scotia spends the least at just over $1 per capita. While territorial organizations were not reported, the NWT Arts Council funding would place the NWT at just over $3 per capita;
- The value of the arts and crafts industry in the NWT is estimated to be about $4 million to producers or about 3 times the harvest value of furs or forestry in the NWT;
- Participation in the arts and crafts industry is highest in the 60+ age group, in smaller communities, amongst women and in the Aboriginal population;
- About 45% of retail store purchases of arts and crafts are made buy tourists who travel to the NWT for business, leisure and to visit friends and relatives, while 32% of purchases are made by residents buying gifts;
- About 42% of sales of arts and crafts are for fine art which include carvings, graphic arts, metal work, pottery, tapestries, birch bark baskets, moose hair tuftings and other products over $250. Most of this fine art is produced in the NWT;

- Aboriginal peoples in the NWT account for just under 80% of all people participating in arts and crafts.

Building Towards a Common Vision

The NWT Arts Strategy Advisory Panel considered the Government of the Northwest Territories strategic direction as outlined in a number of key documents including *Common Ground, Towards a Better Tomorrow* and the *NWT Arts Council Policy* that outline an emerging vision and goals for the NWT arts sector.

Common Ground (2000)

- *Develop a more coordinated approach to training, raw material supply, product development and marketing.*

- *The various delivery agencies should work toward a more common approach and focus support in areas where it is most needed.*

Towards a Better Tomorrow (2000)

- *Self-reliant, healthy, well-educated individuals, families and communities doing their part in improving the quality of their own lives.*

- *Respect for the diversity of cultures and languages in the Northwest Territories.*

NWT Arts Council Policy (1989)

- *The Government of the Northwest Territories is committed to providing financial assistance to encourage the development of the arts in the Northwest Territories.*

- *Northern arts should reflect the cultural diversity of the population of the Northwest Territories.*

A number of studies and initiatives have been undertaken by the GNWT leading up to this Strategy. Most recently, an NWT Arts Focus Group in 1999 and an Arts and Crafts Workshop in 2000 provided valuable input into arts and cultural industry development. In 2000, the GNWT and the Department of Canadian Heritage (DCH) cooperated in reviewing existing programs and service delivery in order to better integrate and coordinate the approach to development and support of the NWT's arts and cultural community. The goal of this work was to adopt a common vision and to develop a strategic plan for the future development of the arts and cultural industries.

A Vision for the Arts in the NWT

"Part of the joy of the creative process is sharing it with other people."

Strategy Participant

The Panel has responded to the commitment by the GNWT to strengthen the support of the arts and cultural industries. The Arts Strategy is an important step in achieving a more coordinated and focused approach to improved arts programming and services. Key stakeholders in this process included the various levels of government, artists, arts organizations and the private sector, which together have formulated a Vision for arts and cultural industries. The Vision is supported by guiding Principles and Objectives, as follows.

A Vision for the Arts and Cultural Industries

Our Vision for the Northwest Territories is of a society where a vibrant arts sector is integral to the economic, social and cultural fabric of the NWT and contributes to the quality of life of every resident.

In this Vision, the arts sector has adequate and sustained public and private support to realize its potential. Emerging and experienced artists have the opportunity to successfully pursue their creative and market endeavours.

Strategy Principles

The Arts Strategy will be guided by the following Principles:

- The arts are an integral part and reflection of a healthy community and economy.
- A thriving arts sector relies on the creativity, initiative, and ideas of individual artists and volunteers.
- Government support through direct and indirect ways and means is essential to help foster, develop and maintain this creativity.
- Initiatives should build on both existing structures and successful initiatives by artists, government and the private sector.
- New programs or initiatives should emphasize funding individual artists, as a priority.
- Coordination of programs and services will ensure more effective and efficient use of available funds.
- Arts programming and support should be available to all communities.

- Programming should be responsive to regional needs and opportunities.

Strategy Objectives

The Arts Strategy will be realized through the achievement of the following objectives. The Arts Strategy will:

- Provide comprehensive support for the arts sector from the creative pursuit to market.
- Preserve and enhance NWT Aboriginal cultures, through artistic endeavours.
- Increase the variety, quality and quantity of new, and improved arts and crafts products in all sectors.
- Increase consumer spending in the NWT through support of distinctive art/cultural festivals with linkages to tourism needs, film incentives, or other means.
- Increase awareness and recognition of the importance of NWT arts locally, territorially, nationally and internationally.
- Increase artists' markets.
- Increase artists' incomes.
- Increase accessibility of the arts to NWT residents through education, promotion, and celebration.
- Facilitate streamlined access to funding and support.

The Recommendations

> *"We know that our artists have excellence and high standards, and they are recognized territorially, nationally, and internationally. We need to have the same standards of excellence in the programs that support and nourish the individuals and organizations that make up our arts and cultural industries."*
>
> *Strategy Participant*

Common Themes

The Panel heard from many individuals and organization throughout the NWT about the current issues and opportunities facing the arts sector. A number of common themes began to emerge from the consultation and research, including:

Stakeholder Partnerships
Stakeholder partnerships must be strengthened to continue to support, invest in and expand the arts sector. This will be achieved through improved program delivery and expanded roles for stakeholders with clearly identified responsibilities. The arts sector comprises artists, art organizations, various levels of government and the private sector.

Communication and Resources
There is a lack of information and awareness of programs, services and opportunities available to the arts sector. Enhanced communication and resources will foster identification of opportunities and markets, and facilitate improved production.

Programs and Services
There is a need to explore and expand government support for the arts through incentives, recognition and strategies that create a more stable foundation for artist creativity and development.

Raw Materials and Equipment
The practice of traditional art forms is dependant on readily available, consistently high quality raw materials that are affordable. The opportunity to experiment with new materials is dependant on the discovery and supply of materials and the necessary tools.

Markets and Marketing
For the arts sector to realize their full potential, more knowledgeable and expanded markets are necessary to increase income and sales.

Education and Training
Arts education and training is necessary for the pursuit of excellence in artistic expression and crucial for the development of the arts sector. These opportunities should be available to both emerging and established artists in pursuit of life long learning.

Infrastructure
There is an urgent need for equipment and facilities for the creation and display of art.

Recommendations

The recommendations as presented by the Panel are intended to inform the development of legislation, policies, programs and services to the arts sector. These recommendations are a useful tool to access other programs and additional funding from other levels of government and the private sector.

Within each theme or category, specific recommendations are identified, including the Panel's expected outcomes and the identification of the lead responsibility and associated timeframe for implementation.

Theme A: STAKEHOLDER PARTNERSHIPS

Issue: Stakeholder partnerships must be strengthened to continue to support, invest in and expand the arts sector. This will be achieved through improved program delivery and expanded roles for stakeholders with clearly identified responsibilities. The arts sector comprises artists, art organizations, various levels of government and the private sector.

	Recommendation	Outcome	Lead	Timeframe
A1	Improve intra-governmental delivery of arts and cultural tourism programming.	▪ Build partnerships and improve government coordination of the arts and tourism sectors. ▪ Sustained intra and inter-governmental communication.	GNWT, Canada	Immediate, Ongoing
A2	Establish an Arts Advisory Panel with regional representation from the arts sector.	▪ To be responsible for supporting the implementation of the Arts Strategy, maintain the profile of the arts, and advocate on behalf of artists.	GNWT	Immediate, Ongoing
A3	Improve support to local artists' guilds and organizations.	▪ Stimulated and sustained arts activities at a local level where most of the long-term development occurs.	GNWT, Arts Sector, Community	Long Term, Ongoing
A4	Enhance the NWT Arts Council funding.	▪ Increased successful arts activities throughout the NWT.	GNWT	Immediate, Short Term
A5	Review the NWT Arts Council mandate and structure.	▪ Arms length decision-making powers respecting membership and recommendations. ▪ Greater regional input and coordination.	GNWT	Short Term, Ongoing
A6	Assess the feasibility of an NWT Arts Foundation.	▪ Increased opportunities for the public and private sector to support the arts sector.	GNWT, Arts Sector	Long Term

Theme B: COMMUNICATION AND RESOURCES

Issue: There is a lack of information and awareness of programs, services and opportunities available to the arts sector. Enhanced communication and resources will foster identification of opportunities and markets, and facilitate improved production.

	Recommendation	Outcome	Lead	Timeframe
B1	Promote arts programming, more widely.	▪ Improved access to government programs and participation in the arts sector.	GNWT, Canada, Arts Sector	Short Term
B2	Revise the arts funding application process to be more 'user friendly'.	▪ Simple and streamlined funding processes. ▪ More successful projects. ▪ A more widely accessible program.	GNWT, Canada, Arts Sector	Immediate, Ongoing
B3	Develop a directory of artists, suppliers, funding agencies and other industry-related material.	▪ Better access to resources to increase arts activities and improved sector communications.	GNWT, Canada, Arts Sector	Immediate, Ongoing
B4	Publish 'How To' guides to instruct artists and would-be artists on methods, tools, and arts sector support that is available.	▪ More current technical information in video and print to improve variety and quality of products.	GNWT, Arts Sector	Immediate, Ongoing
B5	Create a multi-media resource centre for the arts sector.	▪ Support and coordination with the regions for ongoing education and training initiatives.	GNWT, College	Long Term, Ongoing

Theme C: PROGRAMS AND SERVICES

Issue: There is a need to explore and expand government support for the arts through incentives, recognition and strategies that create a more stable foundation for artist creativity and development.

	Recommendation	Outcome	Lead	Timeframe
C1	Expand arts sector program funding levels and flexibility and to support multi-year and ongoing funding for important regional festivals and other activities.	▪ More effective strategic planning for improved sectoral growth and stability. ▪ Better recognition of the importance of festivals. ▪ Leveraged funding from other sources. ▪ Increased tourist expenditures.	GNWT, Canada	Immediate
C2	Ensure 1% of government building funds to be allocated to the purchase and display of NWT art.	▪ Increase NWT artist exposure and marketing potential through expanded display opportunities.	GNWT, Canada	Immediate
C3	Allocate a portion of lottery funds and create a funding distribution mechanism to support the arts sector.	▪ Support greater activity of the arts sector. ▪ Foundation or other agency would distribute lottery funds to the arts sector.	GNWT, Arts Sector	Immediate, Ongoing
C4	Implement an awards and recognition program.	▪ Territorial, national and international recognition of artists, including Masters. ▪ Public recognition and support to volunteer efforts for the arts is increased.	GNWT, Arts Sector	Immediate, Ongoing
C5	Increase arts staffing levels to support program delivery, starting with HQ.	▪ Dedicated arts positions would improve regional and public liaison and focus on arts programming. ▪ Government contact at HQ for the arts sector and adding regional contacts when warranted.	GNWT, Canada	Immediate, Long Term

	Recommendation	Outcome	Lead	Timeframe
C6	Eliminate financial disincentives for artists on income assistance or living in public housing.	▪ Encourages consistent, high quality production in the arts. ▪ Contribute to the range of productive choices for individuals.	GNWT, Canada	Immediate, Ongoing
C7	Review and implement tax benefits to artists.	▪ Offset the high cost of the creation and the long-term production of the arts in the NWT.	GNWT, Canada	Long Term

Theme D: RAW MATERIALS AND EQUIPMENT

Issue: The practice of traditional art forms is dependant on readily available, consistently high quality raw materials that are affordable. The opportunity to experiment with new materials is dependant on the discovery and supply of materials and the necessary tools.

	Recommendation	Outcome	Lead	Timeframe
D1	Support the availability of affordable, quality raw materials and equipment.	▪ More accessible raw materials in the communities. ▪ Increased cost effectiveness of production.	GNWT, Arts Sector, Community	Immediate, Ongoing
D2	Support the consistent supply of quality traditional raw materials from the NWT.	▪ Increased supply of consistent quality materials. ▪ Maintain traditional skills and increase production.	GNWT, Arts Sector, Community	Immediate, Ongoing
D3	Develop local sources of new and experimental materials, i.e. Sahtu gems, northern gold and diamonds.	▪ Create mechanisms to experiment with new materials for the development of a new local material market. ▪ Contribute to potential market expansion beyond the NWT.	GNWT, Canada, Community	Long Term, Ongoing
D4	Existing programs must recognize the distinct nature of the arts sector where materials and equipment are a component of a program.	▪ More flexible programs to allow equipment purchases for worthwhile projects to be completed.	GNWT	Ongoing

Theme E: MARKETS AND MARKETING

Issue: For the arts sector to realize their full potential, more knowledgeable and expanded markets are necessary to increase income and sales.

	Recommendation	Outcome	Lead	Timeframe
E1	Create an NWT arts merchandizing system.	▪ A universally recognized symbol for quality and authenticity for NWT arts. ▪ An NWT logo and tagging 'branding' system for all arts products. ▪ Use of this system in merchandizing products to add value and awareness of our products.	GNWT, Arts Sector	Immediate
E2	Increase NWT arts promotion as integral to tourism development by showcasing cultural expression in the NWT, nationally and internationally.	▪ Print, multi-media and online products to promote distinctive NWT arts. ▪ Greater understanding and appreciation of NWT arts and Aboriginal cultures. ▪ An expanded cultural tourism base.	GNWT, Canada, Arts Sector	Immediate, Ongoing
E3	Develop a national and international marketing strategy.	▪ Increased national and international awareness and markets for NWT products.	GNWT, Canada, Arts Sector	Long Term, Ongoing
E4	Support the NWT video, recording and film industries through incentive programs.	▪ An increased economic impact in the NWT from these sectors through employment and capital investment.	GNWT, Arts Sector	Short Term
E5	Establish an NWT Art Bank.	▪ Increased public awareness of art and improved artistic exposure and sales.	GNWT, Arts Sector, Foundation	Long Term, Ongoing

Theme F: EDUCATION AND TRAINING

Issue: Arts education and training is necessary for the pursuit of excellence in artistic expression and crucial for the development of the arts sector. These opportunities should be available to both emerging and established artists in pursuit of life long learning.

	Recommendation	Outcome	Lead	Timeframe
F1	Arts programming should be a core component of the school curriculum from K-12.	▪ Increased social and intellectual development.	GNWT, School Board, Community	Immediate, Ongoing
F2	Increased traditional and contemporary skill development.	▪ Enhanced professional art education and training in the NWT. ▪ Preservation of traditional arts skills and activities to increase production. ▪ Contributes to life long learning of NWT residents.	GNWT, Community, College	Immediate, Ongoing
F3	Specialized arts teachers staffing.	▪ Increased professional delivery of art instruction.	GNWT, School Board, College	Immediate, Ongoing
F4	Establish an artist in school program.	▪ Expanded exposure of artists and arts in schools.	GNWT, School Board, Artists, Arts Sector	Long Term, Ongoing
F5	Link art education with language and cultural programming in all educational initiatives.	▪ Preservation of the cultural awareness of traditional arts skills and activities.	GNWT, Community, Regions,	Long Term, Ongoing
F6	Develop a youth mentoring program.	▪ The recognition of new young artists with exceptional potential. ▪ Create additional opportunities to bring elder artists and new young artists together.	GNWT, Community	Long Term, Ongoing
F7	Increase GNWT staff professional development regarding arts issues and program delivery.	▪ Improved understanding and delivery of government programs.	GNWT	Long Term, Ongoing

Theme G: INFRASTRUCTURE

Issue: There is an urgent need for equipment and facilities for the creation and display of art.

	Recommendation	Outcome	Lead	Timeframe
G1	Invest in equipment to facilitate arts development.	▪ Support to school arts program curriculum. ▪ Support existing multi-use facility programs.	GNWT, Canada, Community, School Board	Short Term, Ongoing
G2	Develop multi-use facilities throughout the north and encourage shared access to existing facilities.	▪ Facilities that provide rehearsal, production and performance/display space that is specific to the needs of each region. ▪ Leveraging funding from other sources.	GNWT, Canada, Community, College, School Board	Long Term
G3	Provide adequate support to cultural facilities.	▪ Expanded performance venues, professional displays and long term stability.	GNWT, Canada, School Board	Long Term

Appendix A
Panel Terms of Reference

Panel Terms of Reference

Mission

The NWT Arts Strategy Advisory Panel will assist the government to develop a strategy that will coordinate and guide the activities of the RWED and ECE in support of a healthy and thriving creative arts community and cultural industries sector.

The arts sector includes the following fields[1]:

- Visual Arts;
- Literary Arts and Publishing;
- Performing Arts;
- Film and Video Production; and
- Visual arts.

Vision

Our vision for the Northwest Territories is of a society where a vibrant arts and cultural sector:

- is integral to the economic, social and cultural fabric of the NWT;
- contributes to the quality of life of every resident;
- has adequate and sustained public and private support; and
- ensures that every emerging and experienced artist has the opportunity to successfully pursue their creative and market endeavours.

The NWT Arts Strategy Advisory Panel will build upon the Government of the Northwest Territories documents *Common Ground. Towards a Better Tomorrow* and the *NWT Arts Council Policy* that set out a vision for a prosperous future. Our vision strongly supports the following statements outlined in *Common Ground:*

- *Develop a more coordinated approach to training, raw material supply, product development and marketing.*
- *The various delivery agencies should work toward a more common approach and focus support in areas where it is most needed.*

Towards a Better Tomorrow:

- *Self-reliant, healthy, well-educated individuals, families and communities doing their part in improving the quality of their own lives.*
- *Respect for the diversity of cultures and languages in the Northwest Territories.*

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[1] A summary of the discussions on the draft arts sector definitions is provided in Appendix D of the Arts Advisory Panel Inaugural Meeting Summary Report. A sub-committee of the Panel will refine these definitions for use during public consultations.

NWT Arts Council Policy:

- *The Government of the Northwest Territories is committed to providing financial assistance to encourage the development of the arts in the Northwest Territories.*
- *Northern arts should reflect the cultural diversity of the population of the Northwest Territories.*

Principles

The GNWT, through its legislation and policy, will:

1. Support the sustainable economic activities of individual artists, businesses and organizations involved in the arts and cultural sectors, including: visual arts creation and production, literary arts and publishing; performing arts and production; film and video arts and production; and new media arts and production;

2. Ensure that art production and enjoyment is accessible to all residents of the NWT;

3. Support arts programming in a coordinated approach to ensure effectiveness;

4. Recognize the diverse needs of artists within the unique cultures of the NWT;

5. Provide opportunities to showcase our traditional master artists and elder artisans;

6. Recognize the importance of all arts in educational programming; and

7. Recognize the real and valuable contribution of volunteers in the arts and cultural sector.

Objectives

The NWT Arts Advisory Strategy Panel will:

a) Review and consider existing GNWT and federal direction, programs and services as well as undertake a limited jurisdictional 'best practices' review;
b) Identify the status of the arts community opportunities and needs;
c) Make recommendations to improve programs and services;
d) Identify the role of key partners such as artists, businesses and organizations in the implementation of the strategy;
e) Propose priorities, timelines and budgets for realistic achievement of recommendations; and
f) Propose to the GNWT, immediate implementation of priority initiatives, concurrent to the Panel's work. These initiatives include, in no particular order:

    1. The design and implementation of a logo/tag identification system;
    2. The development of a web-based inventory of northern artists, businesses and organizations involved in the arts sector. This inventory should include artists identified by sector, businesses (retail and other support such as technicians, publishers, etc.), government departments and programs, and other resources. The 'Smart Communities Initiative' has submitted a proposal for the development of an arts and crafts portal;

3. Update and publish promotional materials, such as brochures and videos;
4. Investigate traditional raw material supply issues;
5. Implement a policy for the incorporation of public display funding as a percentage of capital project implementation;
6. Create an art bank, in part to replace the art that will be transferred to Nunavut; and

g) Implement an awards program that recognizes important artist and cultural achievements. This would entail a review of existing awards in other jurisdictions, such as the U.S. National Living Treasure Award, the Japanese lifetime achievement award, and the Canadian Aboriginal Achievement Awards.

Advisory Panel Membership

The NWT Arts Strategy Advisory Panel membership will:

- be representative of the five regions;
- include GNWT and all arts sector representatives;
- be limited to 12 members to ensure effectiveness; and
- will consider alternates as required.

The confirmed Panel members are as follows:

Co-Chairs/Panel:

- Sonny MacDonald, Fort Smith
- Suzan Marie, Yellowknife

Advisory Panel Members:

- John Colford, Yellowknife
- Gail Hodder, Inuvik
- Eva Hope, Fort Liard
- Fred Koe, Yellowknife
- Bill Nasogaloak, Yellowknife and Tuktoyaktuk
- Ben Nind, Yellowknife and Toronto
- Martina T'seleie, Norman Wells
- Glenn Wadsworth, Yellowknife

Secretariat/Panel:

- Boris Atamanenko, ECE, Yellowknife
- Richard Provan, RWED, Yellowknife

Roles and Responsibilities

The Panel will:

- Engage public discussion and comment on the current state of the arts industry in the NWT;
- Examine information on record and any new information which is brought forward during consultations;
- Deliberate on the issues raised; and
- Make Recommendations to Cabinet.

The Co-Chairperson will:

- Act on behalf of the Panel;
- Maintain protocol for meeting procedures;
- Participate in the development of Recommendations; and
- Act as spokesperson for the Panel, in accordance with the Communications Plan.

The Advisory Panel Members will:

- Attend the meetings of the Panel in accordance with the established schedule;
- Provide advice and suggestions for contacts in the arts and cultural community;
- Ensure that thorough consultation is carried out in the communities with a cross section of stakeholders;
- Share knowledge and review critical outcomes from the consultation process with the Panel; and
- Participate in the development of Recommendations.

GNWT Representatives (The Secretariat) will:

- Coordinate consultation activities with their regional colleagues;
- Ensure that these activities are carried out as planned by Panel members;
- Prepare guidelines for action as determined by the Panel;
- Ensure that a Communications Plan is well-organized from a procedural perspective; and
- Prepare Recommendations to Cabinet as developed by the Panel.

The Facilitator will:

- Review background information and meeting materials prepared for Panel members;
- Develop questions for discussion topics based on an understanding of key issues and challenges facing the arts and cultural communities in the NWT;
- Facilitate meetings;
- Provide objective guidance during proceedings to achieve the meeting objectives; and
- Complete the meeting summary reports.

Appendix B
References

Documents for Further Reference

Alberta Foundation for the Arts

- *Alberta Foundation For the Arts Year in Review 2000/2001*
- *The Alberta Foundation for the Arts Bulletin Spring/Summer 2002*
- *The Alberta Foundation for the Arts Act, 1991*
- *Juror's Handbook*

Saskatchewan Arts Board

- *Saskatchewan Arts Board Annual Report, 2000/2001*
- *Arts Board Act, 1997*
- *Status of the Artist Act, 2002*
- *Overview of Saskatchewan Arts Board History*
- *Aboriginal Advisory Panel Report, 1999*

Yukon Arts Section

- *The Yukon Arts Policy* was the result of extensive community consultation, involving 21 public meetings across the Yukon, a large number of community organizations, and 12 written submissions
- *The Yukon Arts Act, 2000* focuses almost exclusively with the Yukon Arts Advisory Council, and was created as a step in the Arts Policy Action Plan
- The Accountability Plan of the Department of Business, Tourism and Culture
- *A Vision for Cultural Industries - A Consultation Report*

Appendix C
The Strategy Development Process

The Strategy Development Process

> *"There is an urgency to what the Panel and the government will propose. With the diamond mines and other economic opportunities, arts and crafts are going by the wayside. The young are being drawn away, and if something is not done soon, these skills will be lost."*
>
> *Strategy Participant*

The Panel worked for extended periods on three occasions during their term. The first working session of the Panel was held on February 26th and 27th, 2002. The purpose of the meeting was to establish and brief the Panel on the background and context of the NWT Arts Strategy, and finalize the Panel's Terms of Reference, including the work plan, communications and consultation processes.

A framework of Principles and Objectives developed by the Panel guided the Strategy focus and consultation process.

Panel Principles

The GNWT, through its legislation and policies, will:

1. Support the sustainable economic activities of individual artists, businesses and organizations involved in the arts sectors, including: visual arts creation and production, literary arts and publishing; performing arts and production; film and video arts and production; and new media arts and production;
2. Ensure that art production and enjoyment is accessible to all residents of the NWT;
3. Support arts programming through a coordinated approach to ensure effectiveness;
4. Recognize the diverse needs of artists within the diverse and unique cultures of the NWT;
5. Provide opportunities to showcase our traditional master artists and elder artisans;
6. Recognize the importance and contribution of all arts to educational programming; and
7. Recognize and respect the real and valuable contribution of volunteers in the arts sector.

Panel Objectives

The NWT Arts Advisory Strategy Panel committed to:

1. Review and consider existing GNWT and federal direction, programs and services as well as undertake a limited jurisdictional 'best practices' review;
2. Identify the status of the arts community opportunities and needs;
3. Make recommendations to improve programs and services;

4. Identify the role of key partners such as artists, businesses and organizations in the implementation of the strategy;
5. Propose priorities, timelines and budgets for realistic achievement of recommendations; and
6. Propose to the GNWT, immediate implementation of priority initiatives, concurrent to the Panel's work. These initiatives include, but are not intended to necessarily imply a priority:
    a) The design and implementation of a logo/tag identification system;
    b) The development of a web-based inventory of northern artists, businesses and organizations involved in the arts sector. This inventory should include artists identified by sector, businesses (retail and other support such as technicians, publishers, etc.), government departments and programs, and other resources. The 'Smart Communities Initiative' has submitted a proposal for the development of an arts and crafts portal;
    c) Update and publish promotional materials, such as brochures and videos;
    d) Investigate traditional raw material supply issues;
    e) Implement a policy for the incorporation of public display funding as a percentage of capital project implementation;
    f) Create an art bank, in part to replace the art that will be transferred to Nunavut; and
    g) Implement an awards program that recognizes important artist and cultural achievements. This would entail a review of existing awards in other jurisdictions, such as the U.S. National Living Treasure Award, the Japanese lifetime achievement award, and the Canadian Aboriginal Achievement Awards.

Consultations

Between June and October 2002, representatives from the Panel and Secretariat staff traveled to selected communities in the five regions and conducted a series of meetings and consultations.

Regional Consultation – Communities and Dates

Region	Community	Date
South Slave	Fort Smith	June 25
	Hay River	June 26
Deh Cho	Fort Liard	July 11-12
	Fort Simpson	July 13-14
Inuvik	Inuvik	July 15
North Slave	Yellowknife	August 13
	Wha Ti	October 16
	Rae	October 16
Sahtu	Norman Wells	September 16
	Deline	September 17
	Fort Good Hope	September 18

Meetings were generally structured around the discussion of key questions related to strengths, opportunities, barriers, the role of stakeholders, and priorities of the arts sector. Artists, arts organizations, and other interested stakeholders, including the public, were invited to make presentations to the Panel and engage in open discussions. While in the communities, the Panel also distributed questionnaires providing residents with the opportunity to respond to the same discussion questions. In total, there were some 230 participants involved in the consultation process, including questionnaire respondents.

Consultation participants were also asked to identify their area of involvement in the arts sector. A profile of the participants by sector is presented in the following table.

Participants in the Regional Consultation Process

Region	Visual	Performing	Literary	Film	Media	Other/Not Specified	Total
South Slave	15		4	1	2	2	24
North Slave	8		1		1	32	42
Deh Cho	8	12	1	3		14	38
Inuvik	15	6		2		5	28
Sahtu	17	3	3			12	35
Yellowknife	20	10	5	3		24	62
Total	83	31	14	9	3	89	229

The Panel met again October 25th and 26th to review the results of the consultations and develop their recommendations. Subsequent to this meeting, a number of Panel members met to further refine the recommendations prior to the full Panel meeting for the third and last time on December 12, 2002 where the report was finalized.

The Panel met a third and last time on December 12th for the purposes of refining the recommendations and report structure.

Literature Review

The Panel also identified research projects to be conducted to support the development of the Strategy, including, existing GNWT arts funding sources, programs and services; jurisdictional case studies; and, NWT arts sector profiles. The research results were summarized and considered by the Panel during the development of the recommendations. The primary sources of data were representatives from various Government Departments and arts organizations, financial documents as well as Internet searches.

Supporting Documentation

The strategy process documentation, available under separate cover, includes:

- Panel Meeting Summary Report, February 2002
- Panel Meeting Summary Report, October 2002
- Regional Consultation PowerPoint Presentation
- Deh Cho Region Consultation Summary Report
- Inuvik Region Consultation Summary Report
- North Slave Region Consultation Summary Report
- Sahtu Region Consultation Summary Report
- South Slave Region Consultation Summary Report
- Selected news print Media (May-December)
- Selected Materials from the Jurisdictional Review

Appendix D
Inside the Arts Sector

Inside the Arts Sector

*"Many people have the potential for arts and crafts, video and writing but not everybody fits in a given structure; slowly we find our way. Some influence, **stimulation is missing or is not generated in this environment. I know it will come but it takes time."***

Strategy Participant

Art is an expression in the visual, literary and performing media through the use of individual skills and creativity. Cultural industries include the commercial aspects of arts and crafts, including art galleries, sound recording studios, filmmaking and book publishing. The arts sector includes artists, art organizations, various levels of government and the private sector.

The Panel deliberated on various definitions related to the arts sector and cultural industries. As part of this dialogue, the use of the term 'crafts' was considered. While the creation and production of crafts is recognized as an important segment of the arts sector in the NWT, general agreement was reached on not making a direct reference to 'craft' in the working definition, thus respecting the desire of artists to determine for themselves how to categorize their work.

The arts sector definitions used by the Panel during their consultations and deliberations, included:

Visual Arts

This sector includes, but is not limited to carving, sewing, painting, printmaking and photography. It is the creation of one-of-a-kind, unique pieces by an artist or group of artists.

Literary Arts and Publishing

This sector is the creation of original or creative writing, which can include but is not limited to lyrics, manuscripts, musical scores, poetry, scripts and screenplays. This sector is comprised of the creative discipline and the production, promotion and distribution of the art form.

Performing Arts and Production

This sector includes, but is not limited to music, dance, performance art, theatre, spoken word and storytelling. This sector is comprised of the creative discipline, and the production and promotion of the art form.

Film and Video Production

Film and video production includes the processes of creation, production, post-production, promotion and distribution of the product.

New Media

This sector includes expanded media choices for the exploration and realization of the artist's vision, including computer and digital technologies, video art forms, audio-visual installations and performances.

Artists are using combinations of these technologies, both traditional and technological, to keep pace with and to anticipate technological change and the accompanying societal changes. Art created in these new media is expanding both the definition of art and the role of the artist.

Celebrating the Arts in the NWT

There are a number of successful arts organizations and events throughout the NWT. A small representative sample of the arts scene illustrates these successes.

Northern Arts and Cultural Centre

The Northern Arts and Cultural Centre (NACC) located in Yellowknife, is the premier performing arts venue in the NWT with more than 20,000 people attending performances last season. NACC's mission is to develop the performing arts and provide a venue for community and professionally produced theatre, dance and music performances. Built in 1984, this 313-seat facility has hosted more than 22 activities each year, including workshops, school concerts, plays and festivals.

NACC has about 300 members and their total budget is $250,000. About $70,000 of this budget is core funded. The remaining amount is fundraised by the centre. Future activities include providing theatre venue services at market value and to develop performing arts training programs that can be widely distributed in NWT communities.

Wood Block Music Society

The Wood Block Music Society in Fort Good Hope organizes and hosts a bi-annual community music and performing arts festival. Their mandate is to showcase traditional music and to encourage youth and emerging musical talent. The Society has also purchased equipment for public dances in the community. The Wood Block Music Society is small, with 5 members. The Society is interested in hosting more events in the future but as they are reliant on government funding, their activities are limited.

Great Northern Arts Festival Society

The Great Northern Arts Festival Society (GNAFS) hosts a 10-day Great Northern Arts Festival in Inuvik every summer. Artists and performers from across the north participate in a series of workshops, art demonstrations, gala exhibits and cultural performances. These events result in many types of artwork from traditional beadwork on smoke-tanned moose hide to cutting edge digital media.

The remote location of most northern communities and access to markets and buyers can be difficult for artists. For these reasons, the goal of GNAFS is to make "...every effort to ensure the continued production and success of northern artists and their arts." It is hoped that this will be achieved by presenting "...as vast an array of northern arts as possible, in medium, technique, and inspiration." Emphasis is also placed on the opportunity for artists to be able to attend professional development workshops and seminars.

An Executive Director and an Artistic Director under the direction of a volunteer Board of Directors administer the Society. GNAFS relies on contributions from federal, territorial and local government bodies. Corporations, businesses and private individuals also make donations. The Society is committed to a Partners Program in an effort to recognize their sponsors.

Western Arctic Moving Pictures

This Yellowknife-based film and video co-operative is 'focused' on artistically driven moving media. Their main goal is to make films, but Western Arctic Moving Pictures (WAMP) does not compete with established commercial film businesses in the western arctic. Their mission is to promote, encourage, support and showcase the production of independent film, video, audio and digital media with the social, cultural and artistic community of the Northwest Territories. With about 50 members they have formed partnerships with the Literacy Council for a youth video project and an ongoing partnership with the CAT channel have been formed. They have hosted creative and technical workshops and special screenings of member's works.

Screenings, equipment rentals, donations, memberships and grants are the main sources of funds for the organization. WAMP is very active, "lots of traffic through the office, lots of projects on the go and continued interest. Future plans include applying for core funding for up to 3 years with the Canada Arts Council. We also hope to get some national exposure through other film co-ops, film festivals and CBC-TV shows like ZED."

The Artists of the South Slave Society

The Artists of the South Slave Society (TASSS) was established to support artists in Fort Smith, Fort Resolution, L'utselk'e, Fort Providence, Kakisa, Hay River and Enterprise. TASSS currently has 34 members.

A significant issue is securing funding and sponsorship. As a pilot project, TASSS was successful in receiving sponsorship by the Canadian Royal Partnership program, providing the organization with a one-time lump sum of $50,000. This allowed the organization to establish an office, purchase administrative equipment and to establish a website. This grant has allowed more time to be spent focused on arts programs and artists rather than fundraising and sponsorship. TASSS has also partnered with Aurora College, which allows them to use the college's facilities and residence for the summer school.

TASSS has just finished their second year of summer school activities and they are currently planning for the third year. In the first year, the summer school offered eight workshops. This grew to thirteen workshops in the second year. Artist facilitated activities include traditional arts and crafts, painting,

pottery, traditional quilt making, fashion design, digital photography and writing classes. TASSS hopes to further increase the number of summer school participants by advertising in various magazines and newspapers outside the territories.

TASSS is also considering expanding into other communities in the north through networking with other arts organizations. Plans to open a multi-use centre for youth discovery of the arts, has been discussed. TASSS hopes to qualify for a grant in 2003 that is provided to arts centres and organizations that have been operational for at least three years.

Midway Lake Music Festival

The Midway Lake Music Festival celebrated its 14th annual event this year. The festival is held in August at Midway Lake some 25 miles south of Fort McPherson. The mission of the festival is to encourage and continue the tradition of dancing and fiddle playing. The festival features traditional Gwich'in singing, country music, dancing, fiddling, a youth carnival and canoe races. This alcohol-free weekend of activities also includes storytelling.

People come from as far as Alaska and the Yukon to enjoy traditional music, food and storytelling. About 30 volunteers organize and work at the event.

The Open Sky Creative Society

The Fort Simpson based society strives to provide services and opportunities for learning and advancement of various art forms in the Deh Cho region. The Society assists in the encouragement and evolution of the arts in order to create an environment where art is welcomed and nurtured.

Beyond promoting local artists, another of the festival's objectives is to preserve vanishing art forms and revive others. The Open Sky Creative Society is a group of artists and art supporters with the intention of nurturing the creative spirit of the arts below the tree line. While the eastern arctic arts are well developed and celebrated world wide, the unique sub arctic art forms remain unveiled for the most part.

A sixteen-member board administers the Open Sky Creative Society. The Board is currently seeking funding to bring in representatives from each community in the Deh Cho to be on the Board. The Society is working towards creating a central location and public resource centre for artists; assist in the revitalization of the Dene cultural art forms of the Deh Cho, both traditional and contemporary; bring professional and emerging artists together to mentor each other and encourage the evolution of individual artists; raising the profile of Deh Cho artists; and, assist in the professional development of artists by offering workshops and demonstrations on a variety art forms and topics throughout the Deh Cho Region.

This year, the 2nd Annual Open Sky Festival was a two-day celebration of traditional and contemporary visual and performing arts, providing an opportunity for artists of the western sub arctic to demonstrate, exhibit, and participate in workshops. The Society is currently planning a number of workshops for the 3rd Annual Open Sky Festival in 2003. The Society is also undertaking advocacy activities in support of a viable arts industry.

Territorial Writers Association

The Mission of the Territorial Writers Association (TWA) is to advocate on behalf of northern writers; foster a sense of community; foster skills development and excellence in writing; make northern writers and their work accessible to the public; and, encourage the development of writing groups in the NWT.

The TWA has, at present, about 50 members. These members can participate in monthly 'salons' where writers read from their work. They also conduct a co-op workshop series to assist writer's refine their skills. TWA organizes an annual conference and workshops in June, showcasing readings by northern writers. TWA also provides information about writing and the local and Canadian writing community.

Appendix E
Funding the Arts

Funding the Arts

"The lack of opportunity is apparent in a small market. The high cost of living in the north makes it more difficult for artists to earn a decent living at their talent."

Strategy Participant

While arts expenditures through procurement, competition, and promotion are made as part of most, if not all GNWT Departments, the Departments that support and fund the arts through specific programs and services are Education, Culture and Employment, Resources, Wildlife and Economic Development, and the NWT Development Corporation. These programs and services have measurable expenditures that are detailed below.

Education, Culture and Employment

ECE support for Culture, Heritage and Arts projects is primarily through two funding programs, the NWT Arts Council and Support for Northern Performers. A third program, Cultural Organizations, provides financial support for the administration and operation of organizations that undertake the promotion and development of the arts, culture and heritage in the NWT. While this program allocates funding to cultural organizations, the Northern Arts and Cultural Centre has received a $30,000 contribution through this fund in the last two years.

NWT Arts Council Contributions

The NWT Arts Council program supports and encourages the continued development of creative artistic projects in the visual, literary, new media and performing arts. The NWT Arts Council, which includes representatives from each of the three administrative regions of the NWT, assesses applications for funding and makes recommendations to the Minister of ECE. The Arts Council reviews applications in July and recommendations are approved for the year.

NWT Arts Council Contributions (Requested and Budgeted Funds)

Fiscal Year	Applications Received	Total Funding Requested	Successful Applications	Total Funding Awarded
FY 2002/03	70	$750,000	34	$140,000
FY 2001/02	60	$466,000	30	$140,000

Support to Northern Performers Contributions

The Northern Performers program supports the development and promotion of performing arts in the NWT and for the featuring of NWT performing artists at local and regional public festivals and events. Applications for funding under the program are reviewed, and recommendations for funding made, by an internal committee.

Support to Northern Performers Contributions (Requested and Budgeted Funds)

Fiscal Year	Applications Received	Total Funding Requested	Successful Applications	Total Funding Awarded
FY 2002/03	10	$89,000	10	$36,000
FY 2001/02			-	$36,000

School Arts Programs
Tbd

Operational Budget
It is estimated that operational spending for Arts Council travel in support of the arts community, is approximately $15,000 each year.

Resources, Wildlife and Economic Development

Business Development Fund (BDF)
RWED support for Arts and Crafts projects is primarily through the Business Development Fund. These contributions are geared toward NWT businesses to encourage growth and expansion, with emphasis on less developed regions and communities. Funding is available to assist businesses through planning, construction, marketing and training. The BDF is made up of nine programs, approximating the business development process. A number of the programs require a certain percentage equity contribution by the applicant.

RWED also provides the Great Northern Arts Festival Society with a $25,000 contribution towards costs related to the annual Festival. This funding is allocated to the society and as such, is considered tourism expenditure.

Business Development Fund – Arts and Craft Allocation

Fiscal Year	Total Funded
FY 2002/03	$140,650
FY 2001/02	$387,518

Note: FY 2002/03 information is incomplete. Not all regions had reported at the time of this report.

Operational Budget
It is estimated that operationally, RWED spends about $7,000 each year for the Film Commission.

NWT Development Corporation

The NWT Development Corporation assists northern businesses in three basic ways. Projects and Business Development; Joint Ventures; and, Subsidiary Companies.

Projects and Business Development
This fund provides grants and contributions to new product development and pilot projects. The assistance is allocated on a cost-shared basis.

Subsidiary Companies
The NWT Development Corporation can make equity investments to obtain majority ownership. In this way, the Development Corporation can provide subsidies and investments for greater security and support of the business.

Joint Ventures
The Development Corporation purchases preferred shares as investment in a company. With this injection of capital, the business can continue to manage the day-to-day activities.

NWT Development Corporation – Arts and Craft Funding

Fiscal Year	Grant or Contribution	Subsidiary	Venture	Total Funded
FY 2002/03	$151,663	$985,000		$1,136,663
FY 2001/02	$149,071	$1,026,755	$515,000	$1,690,826

Note: The FY 2002/03 information are projections for the year.

Other GNWT Departments

The Department of Justice, Corrections Division, reports that annual arts and craft expenditures total $1,500 for all adult and young offender facilities, of which the GNWT only contributes a small portion. What was once an extensive carving program in a number of facilities is now a very limited drawing and carving program in one institution. The carving program was cancelled due to 'security concerns' some years ago.

The Department of Aboriginal Affairs provides special events funding each year but this is primarily allocated for assemblies and Aboriginal Day festivities. These are primarily considered as cultural events and are therefore excluded from the expenditure totals.

GNWT Funding Summary

Using the available data for one full year, annual GNWT expenditures in the arts sector are about $2.5 million.

Summary of GNWT Arts Sector Funding Sources

Funding Source	Actual FY 2002/03 Funding	Actual FY 2001/02 Funding
ECE		
Cultural Organizations - NACC	$30,000	$30,000
NWT Arts Council	$140,000	$140,000
Northern Performers	$36,000	$36,000
School Arts Program		
Operational Budget – Arts Council	$15,000	$15,000
RWED		
GNAF	$25,000	$25,000
Business Development Fund	$140,650	$387,518
Operational Budget – Film Commission	$7,000	$7,000
NWT Development Corporation		
Grants/Contribution	$151,663	$149,071
Subsidiary	$985,000	$1,026,755
Venture		$515,000
Sub-Total	$1,530,283	$2,331,344

Appendix F
A Case for the Arts

A Case for the Arts

> *"Having a better foundation for the arts will be a deterrence to the negative social problems in the communities."*
>
> *Strategy Participant*

As part of their work, the Panel reviewed certain jurisdictional best practices, funding programs and tax exemption case studies. The jurisdictional case studies involved Internet searches and document review for two provincial jurisdictions and one territorial jurisdiction. The National Aboriginal Achievement Foundation is an outstanding example of an Aboriginal support program. The tax exemption study examines the considerations by provincial and international jurisdictions to provide tax relief to artists. The review of relevant programs and services provided context for the Panel's consideration of certain recommendations. A brief summary of the background, activities and structure of the selected organization is provided below. Copies of various documents from this research are available under separate cover in the Background Binder.

The Alberta Foundation for the Arts was researched for its significant financial support of the arts in Alberta. This case study illustrates the structure and operations of such an agency. The Saskatchewan Arts Board case study highlights the excellent partnerships and information exchange that has been undertaken in that jurisdiction. The Yukon Arts Section is also a relevant case study of the recent changes in government policy and structure that has been developed in that jurisdiction. The National Aboriginal Achievement Foundation (NAAF) specifically targets Aboriginal students and training institutions. Two of the four programs administered by the NAAF are relevant to arts and cultural development.

Alberta Foundation for the Arts

Background

The Alberta Foundation for the Arts (AFA) was established in 1991 with a mandate to support and contribute to the development of arts in Alberta. It replaced the Alberta Art Foundation, the Alberta Foundation for the Performing Arts, the Alberta Foundation for the Literary Arts and the arts and cultural industries grant programs of Alberta Culture and Multiculturalism.

Activities

The mission of the AFA is to assist all Albertans to fully participate in the cultural life of the province.

The *Alberta Foundation for the Arts Act (1991)* states:

> *"The purposes of the Foundation are (a) to support and contribute to the development of and to promote the arts in Alberta; (b) to provide persons and organizations with the opportunity to participate in the arts in Alberta; (c) to foster and promote the enjoyment of works of art by Alberta artists; (d) to collect, preserve and display works of art by Alberta artists; and, (e) to encourage artists resident in Alberta in their work."*

The AFA supports creative activity in the performing, visual, literary and film video arts disciplines, and assists in the development of the cultural industries in Alberta. The foundation is funded through an Alberta Lottery Fund annual support grant of $16.1 million. Programming includes:

- **Grant programs and competitions in the visual, literary and film/video arts.**
- **Annual operating support to professional performing arts companies, public and institutional art galleries, major arts and cultural industries service organizations.** Major facilities support is provided to the Citadel Theatre in Edmonton and the Calgary Centre for the Performing Arts in Calgary and operational funding for the Traveling Exhibition Program.
- **Scholarships for new and continuing artists.** An annual grant to the Banff Centre for the Arts provides scholarships for Albertans to attend its programs. The Foundation also provides funding for six summer schools. It also extends support to artists for mid-career development or graduate studies, through the Alberta Heritage Scholarships, and to visual arts students at post-secondary institutions in the province through the Visiting Artist Endowment and the Graduate Scholarship Endowment.
- **The Foundation supports a visual arts promotion program and operates an active art acquisition program.** Works collected through this program, along with other works acquired by donation, are accessioned, maintained to professional museum standards and held in trust by the Foundation for the cultural heritage of all Albertans. These works are also regularly placed in public locations around the province, as a form of an extended "open gallery".

Structure

The AFA is a Crown Agent of Alberta. The Minister may give direction to the Foundation for the purposes of (a) providing priorities and guidelines for it to follow in the exercise of its powers and the performance of its duties; and, (b) co-coordinating the work of the Foundation with the programs, policies and work of the Government and public and private organizations and institutions, in order to avoid duplication of effort and expense.

The AFA consists of members appointed by the Lieutenant Governor in Council. The Lieutenant Governor in Council shall designate from among the members a chair and one or more vice-chairs of the Foundation. The Minister may designate an employee of the Government under the Minister's administration as secretary of the Foundation.

The AFA may make bylaws (a) governing the administration of the Foundation; (b) governing the establishing of grants; and, (c) relating to any matter necessary for carrying out the purposes of the Foundation.

Strengths/Weaknesses

- The funding of the AFA is consistent and dependable but from the comments in the *Year in the Review*, smaller regional organizations don't seem able to compete because funding does not meet all needs.

Saskatchewan Arts Board

Background

The Saskatchewan Arts Board was modeled after the British Arts Council in 1948. It was a vision and experiment of the T.C. Douglas government. The intent was to keep the business of the Board removed from political involvement, while maintaining a commitment to support the arts by and for the people of Saskatchewan.

The Board began as a provider of direct programming (including arts and crafts symposiums and conferences) but moved into the role of enabler as community groups such as writer's guilds, festivals and craft councils began to take root in the 1960's. During the 1970's and 1980's the Saskatchewan Department of Culture and Youth and the lottery system were developed. Today, SaskCulture, part of the Saskatchewan Lotteries program, focuses on 'Culture Builds Community', based on a commitment to invest in the cultural community.

In the 1990's the Saskatchewan *Arts Board Act* was rewritten to ensure that the arts community was adequately represented on the Board. *The Arts Board Act, 1997* included changes to the mandate, principles and general powers that emphasized the importance of cultural diversity, specifically the Aboriginal community. The *Act* also specifies that 1/3 of all board members are nominated by the Saskatchewan arts community.

In 1999, a Bill was passed establishing the Saskatchewan Arts Foundation, which is intended to be a repository of contributions that provide support of the arts. The Foundation Board has yet to be appointed, and is therefore not yet active. The Saskatchewan Arts Board is currently looking into the fundraising, administrative structure and operational start-up costs of the Foundation.

The Board completed its first business plan in 2001.

The Saskatchewan Legislature passed the *Status of the Artist Act* in 2002. This *Act* defines the value of the artist in the community, and emphasizes artist's rights.

Activities

The Saskatchewan Arts Board engages in three major activities:

1. **Provision of grants to artists, arts organizations, and cultural workers** – Grants include funding for artists-in-residence, project and individual funding, gallery funding, and 'global' grants, which provide three-year funding to organizations working to develop the arts in Saskatchewan.

2. **Collection, preservation, lending and rental of art objects** – The Board has a large collection of works in a variety of disciplines, including a permanent on-line catalogue. Public and private organizations in Saskatchewan may rent works from the Arts Board collection.

3. **Provide and take advice, and monitor trends in the arts community** – The Board uses advisory processes to gather input on a wide range of issues.

- Advisory committees currently active include the Aboriginal Arts Advisory Panel, made up of Aboriginal artists and individuals working within their culture. The Panel considers the impact of arts policy and programs on Aboriginal artists and people.
- The Board web site provides an important showcase and link for artists to what is happening in the Saskatchewan community. It has become the main focus of communications resources for the Board.
- The Board is intended to bring together community, amateur and professional arts into a unified community.
- Advocacy and representation of the arts community takes place at the provincial and federal levels, and through partnerships with other government and non-government organizations, including the Canada Council for the Arts, and SaskCulture.
- The Board meets regularly with representatives from various sectors of the arts community to hear their ideas, issues and concerns.

Structure

The Saskatchewan Arts Board is governed by the Saskatchewan *Arts Board Act, 1997*. The *Act* requires that no less than 1/3 of board representatives to be nominated by the arts community. The Board remains at arms length from the Government of Saskatchewan Department of Culture, Youth and Recreation. Board staff includes an executive and an operational director and administrative staff, literary, multidisciplinary, visual, and media arts consultants.

Strengths/Weaknesses

- The Saskatchewan Board has made a commitment to engage all areas of the arts community, including the community, amateur and professional arts, in all Saskatchewan communities. Global grants provide funding to community level programming in rural regions, and the Aboriginal Advisory Panel focuses on northern communities. This commitment is reflected in the grants funding that is provided to smaller centers (see Annual Report 2000/2001).

- The 2000/2001 Annual Report alludes to problems of identity, with some confusion expressed about the respective roles of the Arts Board, SaskCulture and the Saskatchewan Arts Alliance. There is a move towards aligning these organizations together. For example, the Museum and Gallery Grant Program was moved to the Arts Board's jurisdiction in 2001.

- The web site of the Board was designed to provide material that a Saskatchewan arts organization would need from the Board, serving as a virtual library, museum (housing awards information), gallery and newsletters (see samples of site sections, attached).

Yukon Arts Section

Background

The original Arts Branch was created in 1992 and consolidated existing Yukon Government arts programs and services. The mandate of the Branch was to develop a Yukon Arts Policy, in consultation

with artists, organizations and other interested individuals from across the territory. Cabinet ratified the Yukon Arts Policy and Action Plan in March 1997.

The Department of Business, Tourism and Culture was established in 2002, which included the creation of the Arts Section as a part of the new Department. The combining of Business, Tourism and Culture is intended to enable activities in archiving, marketing, and promotion to be centralized, coordinated and shared. Cross-departmental links such as the provision of arts education in the school system are outlined in the Department's *Accountability Plan.*

Activities

The mandate of the Yukon Arts Section is to "support and encourage the development of visual, literary and performing arts in the Yukon."

Activities of the Yukon Arts Section include:

- **Managing art collections,** including the Yukon Permanent Art Collection.
- **Funding for individual artists, and for arts organizations,** including funding for training within arts organizations.
- **Maintenance of a Library** of Arts information.
- **Research and develop policy** – A major undertaking of the Arts Section in the late 1990's was the development of the *Yukon Arts Policy and Action Plan.*

Structure

The Arts Section is a part of the Cultural Services Branch of the Business, Tourism and Culture Department of the Government of the Yukon. Formerly the Arts and Cultural Industries Branch, the Arts Section is no longer responsible for the Film Commission or Cultural Industries, but provides liaison to the Industry, Research and Development Branch to offer expertise on cultural industries development. The staff work in a cross-disciplinary team structure and share responsibilities for training, art and education, cultural tourism, arts awareness, research and policy.

The Yukon Arts Advisory Council is a Ministerial-appointed body that adjudicates funding requests and advises the Minister on arts funding-related policy.

Strengths/Weaknesses

- Cross-departmental links to other departments such as the provision of arts education in the school system are clearly outlined in the Department's *Accountability Plan.*
- Commercial cultural industries and the 'for-profit' arts community were identified as having different priorities and needs than non-commercial artists. The consultation approaches for the different groups reflected their unique needs and contributions. The results of these consultations formed "*A Vision for Cultural Industries - A Consultation Report*". This document outlines the activities and recommendations for each of the cultural industries, which include film production, video production, sound recording, new media (interactive and web site media) production, book

and periodical publishing, visual arts and crafts, and the commercial activities of cultural non-government organizations.

National Aboriginal Achievement Foundation

The National Aboriginal Achievement Foundation (NAAF) is a nationally registered charitable organization focused on providing financial support to Aboriginal students and training institutions. Two of the four programs administered by the Foundation are relevant to arts and cultural development: (i) Fine Arts Awards Program; and (ii) Cultural Projects Program. The following is a brief overview of these two financial assistance programs.

Fine Arts Awards Program
Scholarships under the Fine Arts Awards Program are available for study in all areas related to the visual, performing, media, graphic and literary arts. Undergraduate and graduate studies in music, theatre, dance, arts administration, stage management, sound engineering and other creative pursuits that support fine arts activities are also eligible for support. Financial support is available to all Canadian Aboriginal people: First Nations status and non-status; Métis and Inuit. Students who are enrolled in undergraduate studies outside of Canada and/or programs that are not focused toward a specific career within the general field of fine arts and are taken for enrichment purposes only are not eligible for financial support through this program.

Cultural Projects Program
The Cultural Projects Program is aimed at providing financial support to any project that is designed to introduce Aboriginal people, especially youth, to the arts and cultural industries or expose Aboriginal people to diverse cultural activities. Support is available to individual Aboriginal artists, community and professional organizations who wish to offer events, festivals, concerts or classes that will introduce a variety of artistic disciplines to Aboriginal people, especially youth, or that will deliver cultural enrichment to members of the community. Funding from the Cultural Projects Program is available to Canadian Aboriginal organizations and individuals of First Nations status and non-status, Métis and Inuit. Any project costs that relate to the direct benefit of Aboriginal people, especially youth, are eligible for assistance. NAAF offers partial funding only and does not provide organizations with full funding to cover entire costs of projects. The following projects are not eligible for financial support under this program: commercial enterprises; projects whose central theme is the development of a product, i.e. visual art, book, play, CD, or film which is destined to become a sole property of an individual; projects requiring major funding for buildings and other capital start-up costs; projects that have already taken place for which reimbursement expenses are sought; organizations seeking operating funds; and Pow-Wows.

Tax Exemptions for Artists

Other Jurisdictions
The Irish government has introduced a tax exemption that applies to all income earned through the sale of "original and creative works generally recognized as having cultural or artistic merit. Accordingly, earnings derived from such works are exempt from income tax from the year in which the claim is made".

The artistic works in question fall into the categories of a book or other writing, a play, a musical composition, a painting or other like picture, or a sculpture. This exemption has no upper income limit.

Except for Ireland, tax exemptions are not a common vehicle of support. In several countries, including Germany, Denmark, the Netherlands, Greece, France, United Kingdom, and Luxemburg, income averaging for artists over several years is practiced in an effort to reduce the tax burden. Australia allows artists with fluctuating incomes to average their income for tax purposes for a period of up to five years, as a measure to alleviate detrimental tax implications where an artist might earn a higher income in one year but receive little art related income in other years.

Canadian Examples

The Province of Quebec provides a special tax exemption on copyright income for artists. In Quebec, the first $15,000 of copyright income earned is tax free; tax is then paid on a sliding scale with a ceiling of $30,000 of copyright income, making it a benefit only to those in the lowest tax brackets. Those whose income from copyright monies exceeds $30,000 pay full income tax on the amount. Nova Scotia, through its *Artists Municipal Tax Exemption Act* established a basic exemption from Business Occupancy Tax and Commercial Property Tax for artists earning less than $5,000 per year. However, the exemption only applies where municipal councils have a resolution that provides for the application of the Act and the artist must be directly liable for the particular tax for which the exemption is sought. Several other provinces have tax credit programs related to film production and sound recording, e.g. Ontario Sound Recording Tax Credit, Manitoba Film and Video Production Tax Credit, Saskatchewan Film Employment Tax Credit, British Columbia Film Tax Credit. These programs generally run as corporate tax refund programs, ranging from 20-35% and are intended to provide incentives to industry development and employment creation.

Canadian Parliamentary Proposal

The most recent proposal for a national tax exemption was in April 2000 when Nelson Riis, former NDP Member of Parliament, made a Private Members' motion. Motion M259 read as follows: *"That, in the opinion of this House, the government should give consideration to exempting up to $30,000 of income from income tax as a gesture of support for those artists, writers and performers who work in Canada's cultural industry."*

This motion used Quebec's Bill 108 as a model, an amendment to the Income Tax Act introduced in 1995, which states that artists and creators are entitled to an annual income tax exemption on copyright income of up to $30,000. The exemption works on a sliding scale where all copyright income up to $15,000 is tax exempt, following which the exemption decreases. For copyright income greater than $30,000 no further exemption applies. Although supported by the Bloc Québécois, the motion failed to receive sufficient support in the House to advance.